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Science and Art Department of the Committee of
Council on Education.

THE LORD PRESIDENT, THE RIGHT HON. THE EARL GRANVILLE. K.G.
THE VICE-PRESIDENT, THE RIGHT HON. W. COWPER, M.P.

ADDRESSES.

THE ADVANTAGES

OF

TEACHING ELEMENTARY DRAWING

Concurrently with Writing

AS A

BRANCH OF NATIONAL EDUCATION.



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ADDRESSES.

THE ADVANTAGES OF TEACHING ELEMENTARY DRAWING CONCURRENTLY WITH WRITING

AS A

BRANCH OF NATIONAL EDUCATION.

EXTRACT from a SPEECH delivered by EARL GRANVILLE, K.G.,
Lord President of the Council, at the Distribution of NATIONAL
MEDALS at MANCHESTER, on the 10th of October 1857.

I BELIEVE all that has been said about the advantages of teaching drawing to be perfectly true, and all the objections that are made to be perfectly false. I met yesterday, in the Exhibition, a friend of mine, and one of the most munificent, intelligent, and judicious promoters of education I know, who objected to the universal teaching of drawing, admitting that drawing was good for men, that it was good for carpenters and joiners, for persons employed in manufactures, but saying it was bad for a very large class of those brought up in our schools; namely, those girls who were destined to be domestic servants. I believe, even here, that there is no doubt the objection is a fallacy, and if you consider what Mr. Redgrave said about the sort of education which drawing confers, the precision and neatness it leads to, then the advantage of this kind of instruction must be very apparent. I believe, after all, there is design in the cutting out of a frock; and a friend of mine went still further, and suggested that to lay a knife and fork perfectly parallel to one another required the sort of eye which was perfected by a drawing lesson or so. And still further is the fact agreed to by the general assembly of all the schoolmasters at Marlborough House, that so far from drawing taking up time which might be more advantageously employed, they found the children who had half of the allotted number of hours given to drawing, and half to writing, progressed more rapidly in their writing than those whose time was more occupied in learning to write during the whole of those hours. I believe the advantage of this instruction is great in every class of life, and I can assure you I don't speak in an interested way, as being a very eminent draughtsman myself; I learnt to draw when I was very young, and the result was that I drew a certain church, which I used always to take home to my parents, and I don't think it would be quite fair for me to state how many "touches" it received before I took it home. I am sorry to say that further attention to this pursuit was after some time omitted, until many years later, and not many years ago, I found myself at Rome. Finding my enjoyment to be very great from the objects of art which are there to be seen, I went to an eminent artist, who sometimes gave lessons, and asked if I was too old to learn to draw. He said, "Not at all; he had known persons of my age progress very rapidly, and become very distinguished artists;" and he begged me to sit down and attempt a sketch. I immediately thought of my old

church, and set to reproduce that, adding a cedar or two and a cottage in the distance. I was not, I own, very much pleased with the result; but I showed it to the artist, who took it up and looked at it, and then said, "On the whole, I think, if I was you, I would not take lessons." Now, I am vain enough, notwithstanding that discouragement, to think that I have no inherent incapacity for being an ordinary draughtsman, but I do very sincerely regret that that great usefulness and pleasure has been denied to me through life, from the circumstance of not having attended to it when I was young. And I believe, what may seem paradoxical, that that utility and that pleasure go on increasing in proportion as we go down the classes, less rich and less able to avail themselves of art, both for use and for pleasure. I believe, therefore, this elementary drawing to be conferring very great benefit indeed on the country at large, and hope it will progress satisfactorily. And I venture to appeal to those who have worked so hard in the higher branches of art also, to put their shoulders to the wheel, and promote this elementary drawing wherever it can be forwarded.

EXTRACT of a SPEECH delivered by the Right Hon. W. COWPER,
Vice-President of the Council, on the same Occasion.

THERE could be no more special education for the hand-labour classes, for artisans, than the teaching them the full use of their eyes and hands. Already, in Manchester, he heard it said that the joiners, the carpenters, and the stone-masons felt the advantage their apprentices had derived from the power of drawing. This was the work in which he thought there should be extended co-operation between those who desired to advance the welfare of their fellow-citizens and the Government. This country was engaged in an industrial competition with the nations of Europe; we must not abate one jot of our energies, or throw away a single chance; we must not trust to our industry and skill, to our command of manufactures, and to the cheapness of our fuel; we must not deprive the great body of this nation who were embarked in this competition of any advantage which an improvement in taste and in power of design and execution would give them in the race. But if we neglected to give the artisans of this country the same advantages as those possessed by the artisans of other nations, we should rue our supineness, and it was the interest of everyone who desired the prosperity of his country to take care that the education that was given should be of that special character that should tell upon our artistic manufactures, and upon all the branches of our productive industry. There were in all classes some persons who were born with artistic genius; was it not hard that they should be deprived of the means they might have of cultivating this talent, and making it useful to the country? As a recreation, he thought this cultivation of still greater importance, there being such a paucity of cheerful and innocent amusement for the great mass of the community. He saw in the cultivation of a love of art and of the power of drawing a very important means of interesting the people of all classes, and giving them a new as well as most wholesome and elevating amusement. There was nothing perhaps more elevating and ennobling to the character than that love of art which led men to study nature in all its beauties, and to go out to examine, minutely and deeply, for themselves, those thousand hidden charms which were lost to the careless observer, but which the person who had examined systematically the outlines and forms of nature would find to comfort and please him.

ADDRESSES at the OPENING of an ELEMENTARY DRAWING SCHOOL at WESTMINSTER, presided over by the Right Hon. J. W. HENLEY, President of the Board of Trade, &c., on 2nd June 1852.

Extracts from the Address by HENRY COLE, C.B., (at that time the Superintendent of General Management in the Department of Practical Art).

FOURTEEN years have passed since it was admitted to be public policy that the Government should undertake to establish schools to afford instruction in the principles of Art, with the view of improving and beautifying the objects of every-day use, such as the paper-hangings which decorate the nakedness of walls, the carpets and curtains which give warmth and colour to our rooms, the draperies which cover our persons, the utensils in metal and earth and glass which administer to our daily wants, comforts, and civilized habits. A Central School of Design was constituted in 1837, the express purpose of which was to provide for the architect, the upholsterer, the weaver, the printer, the potter, and all manufacturers, artisans better educated to originate and execute their respective wares, and to invest them with greater symmetry of form, with increased harmony of colour, and with greater fitness of decoration; to render manufactures not less useful by ornamenting them, but more beautiful, and therefore more useful. The establishment of the Central School at Somerset House has been followed by the organization of 21 other schools, located in all parts of the United Kingdom.

2. At the origin of these schools it seems to have been assumed as sufficient, that it was only necessary to decree to have a School of Design in any locality, and to find the funds and educational apparatus requisite for its foundation, and that a School of Design would become then and there established, and its fruits be manifested at once in the improvement of manufactures; but the experience of 14 years, not with any one but with all the 21 schools, has shown that the looked-for result was not to be produced by these means only. Experience in every one of the 21 schools has proved that students did not exist sufficiently qualified by previous Art-education to enter them, but had to be trained, not merely to be able to understand and practise the principles of design, but to learn the very elements of drawing. Indeed, *principles* of design were hardly admitted to exist. Manufacturers were therefore slow to recognize them, and were not prepared to value any results from the schools; besides being necessarily under the thralldom of fashionable caprice, or, in other words, bound to obey the ignorance of the public, they could only look to the demand of the markets. And, lastly, the public have known little of the teaching of the schools; have been rather discouraged from attending them by mistaken rules, which attempted to limit their uses to artisans only; and although the public were the ultimate and absolute judges of the results of the schools, they have been allowed to remain uneducated in art and uninformed of the existence of principles of art which might assist in judging such results correctly.

3. Thus it has followed, that instead of being Schools of Design for teaching the principles and practice of applied art, the schools, by the irresistible force of circumstances, have been compelled to begin with being "mere drawing schools," as they have been often officially and candidly reported to be. They have been obliged to be mere drawing

Objects of
Schools of
Design.

Why the
progress of
Schools of
Design has
been slow.

Schools of
Design
obliged to
start as
Drawing
Schools.

schools in their beginning, or they must have closed their doors. Instead of teaching the end, they have been, and still are, under the obligation of teaching little else than the mere A B C of art.

Necessity of elementary art-instruction before improved design can be produced.

4. It has taken a long period of 14 years to arrive at the conviction that in order to educate a competent designer, you cannot avoid the obligation of first teaching the very elements of art—a power of drawing—such being the low state of art-education in this country. In fact, to obtain a competent designer, care must first be taken to ascertain that the student really can draw even simple forms. This is a truth now generally acknowledged, and no longer a proposition but an axiom; we now believe that it is idle and premature to talk to a student on the principles of design, who is unable to demonstrate to you by drawing that he can see a form correctly. Until he can give evidence that his eyes are able to see forms, lights, and shadows, and are sensible of the harmonies and discords of colour, and that his hand has been tutored to follow his perceptions, it must not be taken for granted that he can understand principles of design.

Ignorance of the public.

5. Another conviction which the progress of these schools has almost established—I say almost, for, although it is a truth perceived by a few, it is not quite yet a settled conviction with the public at large—is, that when you have taught the designer, his works will be of very little use indeed, if not absolutely useless, and his labour discouraging to him, unless those who are to use his works and judge of them really possess the knowledge and ability requisite to enable them to do so. If the public are insensible to the merits of his works, be they ever so great, what mockery is it to be training a band of designers, misdirecting their labours, and sacrificing their hopes! If the consumer of manufactures, who has to pay for them, and has, therefore, the absolute right of choice, is left without a knowledge of good and bad, and always pretty sure, in his ignorance, to select the bad,—what folly is it to affect to help the manufacturer to produce a good article which no one will buy, and which must therefore remain in his warehouse a dead loss to him! There are many retail salesmen who relate the thralldom they feel in the necessity of pandering to the low uneducated taste of the majority of their customers. If their shops contained only objects of correct taste the proprietors would soon find their names in the Gazette.

Education of the public of prior importance to the education of a special class.

6. My own conviction is, that if it were necessary to choose between two courses for fostering the production of improved design in manufactures, the education of the public at large or of a special class of artisans, the end would be more readily secured by teaching the public aright, and convincing it of its ignorance, than by educating the artisan only. If you leave the public ignorant, the educated artisan will not be employed; but if you lead the public to feel the want of beauty and propriety,—to be sensible of their presence and impatient at their absence,—to distinguish between symmetry of form and disproportion,—to demand from art, at least, the aspiration after the perfection of Nature and the recognition of Nature's eternal fitness and simplicity, I am sure the public will soon demand good designs in manufactures, and be willing to pay for them; and I feel morally certain that the instincts of traders will teach them to find the means of supplying such demands, and of causing their artisans to acquire the power of administering to them.

Elementary instruction for all classes.

7. It is the conviction, on the one hand, that you must prepare students by affording them the means of obtaining a sound elementary education before you admit them to Schools of Design, and on the other that you must use every means to remove the ignorance of the general public, and induce them to appreciate and judge wisely of the results of the teaching of the schools, that has led the Government broadly and unhesitatingly to recognize now, for the first time, the want of elementary instruction in

art for all classes, and to assist the public in obtaining it. And the meeting held in this building to-day, presided over by the Chief of the Board of Trade, to inaugurate the first Elementary Drawing School, as the beginning of a systematic effort to afford such education to all classes may be viewed as a token of the sincerity of the Government in this object.

8. Hitherto elementary instruction in art has been given only at Schools of Design, which, being separate institutions, have been formed necessarily at great expense. The average total cost of a School of Design has usually been about 800*l.* a year to the public, a cost obviously so great that a limited number of places only could have them. But if the principle be recognized that art-education ought to be general, and that as soon as possible a rule be made that no one should be admitted to a School of Design or Practical Art who has not received proper elementary instruction, then, instead of having a few schools in a few places, we may hope to see many schools or classes for teaching art of an elementary kind; not separate institutions, but connected with mechanics institutes, with our public schools, and other educational institutions.

To be afforded in special elementary schools, and in public schools of all kinds.

9. Wherever a desire is expressed to have the assistance of the Government in forming such classes in any kind of schools already existing, such assistance will be cordially afforded, so far as the means permit, which Parliament places at the disposal of the Board of Trade for this purpose.

10. Towards aiding the establishment of Elementary Schools, or Classes for drawing and modelling, in the advantages of which all *classes of the community should share*, the Board of Trade has made arrangements already specified.

Nature of aid given by Board of Trade.

11. Every effort should be made to render these schools as far as possible self-supporting, to divest them of any kind of charitable aspect, to attract all classes to use them for their merits only, and to pay for them; and there can be no doubt, if all are led to feel their value and to share in their advantages, this instruction may be made self-supporting. The highest point of ambition in the management should be, to become able to decline any pecuniary assistance from the Government.

Art-education should be made self-supporting.

12. The payment proposed for learning drawing appears very low, having too much, I fear, the look of a charitable donation; it is at the rate of 1*s.* 6*d.* per lesson of two hours, with the use of the best examples: no one, I think, can be deterred from attending by the cost; and it may be hoped that the evening classes in the proposed school will be frequented by the numerous artizans of the neighbourhood;—that every carpenter who has to cut straight lines, every smith who has to forge them, and every bricklayer who has to lay them, will attend this school at their leisure hours in the evening, to acquire a power of seeing accurately by means of drawing accurately, and that they will also send their children, both boys and girls;—for to see correctly and to draw correctly are quite as useful to one sex as to the other. In the morning it may be hoped that the upper and middle classes will learn to attend; that the professional man and the tradesman will feel their children disgraced to remain in ignorance, and that artizans should be the only persons educated in art. If arrangements for the upper and middle classes are made, it would of course be at a rate of charge more closely proportioned to the value of the education and their means of paying, and so enable those who can less afford it to enjoy the advantages of these drawing classes.

Rates of fees proportioned to means of paying.

13. A power of drawing is too commonly regarded as a luxury and superfluity in education; permissible to girls, who ultimately become women better educated and more refined than men, but unnecessary for boys, who become men intensely skilled in the anatomical points of a horse, but not of their own frame, and are unable to draw even straight lines.

Drawing a necessary branch of education for all classes.

Drawing is regarded as "an extra" in school bills, which parents rather avoid than encourage. The same sort of mistake used once to be made with writing.

14. It should be felt to be a disgrace to every one who affects to be well educated if he cannot draw straight lines, and make at least simple geometrical forms. Those who cannot do so have no right to expect you to believe that they can even see correctly; yet such is the anomalous state of matters on this point, that persons who are unable to use a pencil will affect raptures at paintings, and will criticise art, and announce canons of taste with absolute dogmatism. A modern writer observes, "Ask a connoisseur who has scampered over all Europe the shape of the leaf of an elm, and the chances are ninety to one that he cannot tell you; and yet he will be voluble of criticism on every painted landscape from Dresden to Madrid, and pretend to tell you whether they are like nature or not. Ask an enthusiastic chatterer in the Sistine Chapel how many ribs he has, and you get no answer; but it is odds that you do not get out of the door without his informing you that he considers such and such a figure badly drawn."

Drawing
easy to be
learnt.

15. It is rather the province of my colleague than myself to speak of the doctrinal part of art-education; but I must request his leave to say a few words on the ease of learning Elementary Drawing, which, in its earliest stage, should be of a geometric character, and on the universal use of the power, when acquired.

Outline
drawing
easier than
writing.

16. Geometrical drawing is an easier acquirement than writing. A child will sooner learn to make the outline of a square or an oblong accurately than the capital letter *A* of the usual Italian hand; and most children, before they acquire the power of writing, have passed through a stage of self-instruction in drawing simple forms rudely, and have acquired a power which would have been readily expanded, had it been at all cultivated. Drawing is a power of expressing *things* accurately. Writing is the power of expressing only *ideas*; and in daily life it constantly happens that it is far more valuable to have the *thing* itself denoted correctly by actual form than the vague expression of it by words. All material objects may be more accurately expressed by simple forms than by any number of words. Make the comparison between the verbal description and the outline drawing of a hat, or a basket, or a cabinet, or the front of a house. At the present time we all admit that writing is necessary to be taught to every one, and is serviceable in all relations of life, but it may be shown easily that the power of representing forms by drawing is frequently quite, if not more, needful. And it is equally useful to all classes of the community: to him who orders a house to be built and pays for it, to him who superintends its building, and to him who actually saws and joins the timber or lays the masonry. All would perform their respective parts with greater power and wisdom, and with greater saving of labour, if they all knew what straight lines were, and possessed the power of making them. But how rare is the possession of this simple power! How many landlords in the country are able to draw a plan of the ground which their houses occupy, or to draw the shape of a cupboard they wish to order from the carpenter! How many manufacturers there are who direct the labour of thousands of persons in producing ornamental works, and realize thousands of pounds from them, but are unable to draw correctly the form of one of their simplest patterns!

Elementary
Drawing
Schools in-
dispensable
to the suc-
cess of
Schools of
Design.

17. Still we have had Schools of Design working for 14 years to improve manufactures. If the schools have not fulfilled every expectation, is disappointment unnatural when producers and consumers alike remain in ignorance?—I hope I have succeeded in showing that the establishment of the present school and other Elementary Drawing Schools

for the benefit of all classes is both a logical and an imperative step towards making Schools of Design what they were intended to be. First teach the public to know what good art is, and Schools of Design will soon learn how to provide it; but leave the public ignorant, and Schools of Design must be vain.

Besides a manufacturing there is also a moral view to be taken of this question. The efforts of all who desire that the people of this country should acquire a power of perceiving and judging forms correctly should be directed in introducing drawing as a necessary part of instruction into every school in the kingdom:—this power will also assist them to obtain increased accuracy in all other ways, and therefore become all the more truthful, and sensible of God's wisdom.

ADDRESS by RICHARD REDGRAVE, R.A., Superintendent
of Art.

THE object of the meeting of this day is to found a class to provide elementary instruction in drawing—as a part of general education,—and as introductory to the study of ornamental art,—in order to give to all a knowledge of *form* as a means of expressing their thoughts, and to the improvement of all classes in a perception of what is really excellent in design applied to the things and uses of daily life. Everywhere there is evidence of an awakened desire for art-education on the part of the public; it is manifest in the meeting of this day; in the numerous demands for schools of ornamental art throughout the kingdom; in the extension of galleries of art; of art exhibitions in London and the provinces, public and private; in the support of art unions; in the increase of illustrated works; the sale of prints; and, above all, in the increasing number and extensive sale of illustrated periodicals, and those, not merely of a pictorial, but many of them partaking largely of an ornamental character. All this manifests an increasing desire for information on such subjects, and an enlarged appreciation of the decorative and the beautiful; and to guide this desire aright, both as to the designer and the public, is the office of the new Department of Practical Art.

Public desire for art education.

I will now endeavour to support what has been advanced by the General Superintendent; first, to show you how much all are interested in obtaining a power of drawing as a new language; and since the furniture of our houses, the utensils we use, and the garments we wear, are all more or less ornamented, that they are within the province of design, and should be subjected to just laws and true principles of design, if they are to be in harmony with the educated taste, the want of which is felt and which is growing around us. Among those exhibitions which have before been spoken of as evidencing the growth of a public appreciation of art, there is one which consists of the works of amateur artists. This, I trust, may give us room to hope that hereafter we shall see amateur draughtsmen, as far at least as the power goes of making a comprehensible drawing of work sought to be performed, in which power even the most educated classes are at present singularly deficient.

All interested in acquiring a power of drawing.

I would therefore direct your attention to the primary object of the class about to be formed, which is, to give the student a power of drawing as a part of general education; and there are one or two points connected with this object which I may be permitted to enlarge upon. The first of these is, that we hereby obtain, so to speak, another language, another intelligible mode of communicating thoughts and explaining things; having, moreover, this advantage over other languages, spoken or written, that it

Drawing is a new language.

is universal, that it is almost alike intelligible to all the diverse races of mankind, needing no translation, but at once "known and read of all men." But there is another and an equally great advantage, which is, that whereas words, spoken or written, even in our mother tongue, often convey but a confused and imperfect idea of things, dealing necessarily rather with generalities than with minute specialities, and requiring long and elaborate descriptions where accuracy is required, Drawing supplies us with a power whereby long descriptions and pages of writing are at once superseded, and thus it is a condensed *short-hand* as well as a universal language; a short-hand, moreover, intelligible equally to him that writes and to him that would read it; useful not merely to the scientific man for his diagrams and illustrations, but in the every-day relations of life. By its means the tradesman or the manufacturer instantly understands and comprehends the wants and wishes of the employer, and as readily conveys them to the workman to execute. The master hereby may instruct his pupil, and greatly aid him in comprehending things, otherwise unintelligible; while the scholar, in his turn, is able to store and treasure facts, where words would fail him, and *language* is found to be almost useless.

Improve
the per-
ceptive
faculties.

Then, again, the course of study necessary to acquire correctness of eye and precision in delineating form, has a further valuable bearing on general education, since it greatly stimulates and improves the perceptive faculties, and induces correctness of general observation, and more clear and definite knowledge of things. The student is not only provided with another medium of explanation, but his *verbal* descriptions even will be clearer than those of one who has not been so trained; for as it is impossible to draw any object correctly without a minute and careful examination of its structure and surface, and its relations to other objects, it must follow that his power of observation and of comparison is strengthened, and becomes more precise, and his perceptions sharpened and rendered more inquisitive; so that facts, often overlooked by others, are brought tangibly before the mind of the scholar exercised in the studies we are about to inaugurate. I may perhaps be permitted to glance at another inducement to these studies, in the happiness that is sure to arise, not only from the acquisition of knowledge, but from this very improved and enlightened power of observation, which opens to us pleasurable perceptions of beauty, symmetry, order, and structure, not only in the skilled works of our fellow men, but more especially in those of our great Creator. Such being a few of the advantages which a knowledge of drawing gives to one and all, it is needless to attempt to impress upon you further its value as a part of *General Education*. I say General Education, for as we have fortunately arrived at an age of the world when it is thought necessary that all should read and write, I trust, for the reasons I have stated, the time is coming when it will be felt necessary that a knowledge of drawing should, as far as possible, be imparted to every man. And here it may be necessary to remark shortly upon one or two exceptions which have been taken to such studies. Some there are who deny that all are capable of being taught to draw; while, on the other hand, some imagine that by such general teaching the land will be overrun with would-be artists. The fallacy contained in both these exceptions has in some sort a common origin. To begin with the first. If it were declared that all are *equally* apt to receive instruction in drawing, it would be as untrue in this case as it is in any and every other branch of education; but no one doubts that all can be taught to write; that is, that the eye can be taught correctly to perceive, and the hand be made obedient to describe, certain forms. And *drawing* is but the extension of this correct perception and hand-power to other and more complicated forms and relations; in some cases, as in Linear Geometrical Drawing, guided and

Induces the
study of
Nature.

Objections
answered.

assisted by instruments, and governed by absolute measurement; in others, an extension of the free-hand practice easily growing out of the power required for writing. And although, as has been said, the relations become more complicated and intricate as we proceed from the imitation of flat examples to draw solid and material forms, the point at which impossibility is theoretically fixed is not to be found, and recedes from us as we advance; and the experience of the teacher tends to demonstrate, that a useful and available amount of power is attainable by all. The truth seems to be, that the fallacy has arisen from substituting the idea of that inventive faculty which constitutes the true artist (and which, although improvable by proper culture, must exist independent of it) for the mere technical means for its expression, as drawing, painting, or modelling. These latter are in themselves, inasmuch as they are imitative, only mechanical, as purely so as reading or writing; and this suggests the error of those who think that education in these elementary studies will produce a host of artists; no more, it may be replied, than the general spread of reading and writing has filled the land with authors, since the inventive mind must in both cases be added to the expressive means. This leads us to the real value of widely-extended instruction; it is to form an audience fitted to understand, in the one case, the true author, whether poet, historian, or dramatist; in the other, the true artist,—the poet, in another tongue,—in the language of beauty and ideality,—the *Ornamentist*, the *Painter*, or the *Sculptor*. To educate such an audience is one of the first duties of the new Department of Practical Art; preliminary even to the duty of educating designers in the principles of true taste; for it were indeed worse than useless to improve design without an instructed public to appreciate it; to call into existence works of chaste and refined excellence and beauty, whilst the public, grovelling in profound ignorance, are unable to appreciate them; loving rather the coarse and tawdry finery which surrounds us on every side and wherever we turn, and which is made marketable from the want of that very education which it is our duty to endeavour to supply, and to which we are here this day to give the first impulse.

Having said thus much on the classes about to be formed, as to the use of the knowledge of drawing which is to be acquired in them as a part of general education, I must now refer to them in connexion with "*Ornamental Art*,"—with those more advanced schools of which they tend to form a part, the Schools of Ornamental Art throughout the country. The object of all such schools is, in the first place, to "afford an opportunity of acquiring a competent knowledge of the fine arts, *as far as the same are connected with manufactures*;" to enable our designers and manufacturers, by the instruction therein obtained in the principles of beauty, and the skill to embody those principles, to add beauty to utility,—to adorn and decorate the useful. With this view the studies, even of the most elementary classes, such as are now about to be opened, have a special direction, and are based on Practical Geometry, and, to a certain extent, on ornamental forms. But while this is necessary from the very nature of the schools, as partly introductory to schools of ornamental art, it is also most satisfactory to find from long experience that even as a means of training the hand and eye to do their duty, this is the best and most speedy method. In Practical Geometry is found the law of all forms, the constructing skeleton of all ornament, and the source of proportion and symmetry; and having laid a foundation in this study, the long flowing lines, the symmetrical curves and balanced quantities of ornament, are excellently fitted to form the hand to freedom and educate the eye; and it may with certainty be said, that one who has passed successfully through the geometrical and free-hand section of these schools will find but little

Inventive and mechanical power defined.

Drawing must be acquired as a qualification to enter Schools of Ornamental Art.

Practical Geometry gives the law of all forms.

The study of graceful curves of

ornament
gives free-
dom of hand.

difficulty in mastering the power to delineate any other forms. But here I must impress on the student the necessity of patience and of steady perseverance at the first outset of his labours. Ornamental forms, and what are called the skeleton lines of ornament, those balanced and principal curves which regulate the due distribution of details, and are the constructing or governing forms, are the first examples placed before the students. They require to be patiently and accurately copied until certainty is obtained; and as no secure progress can be made if these are imperfectly understood or insufficiently mastered, all would do well to be diligent in conquering the difficulty at the outset, that their after progress may be easy and satisfactory. As well may the carpenter who cuts his tenon-cheek awry, or shoulders it out of the square, hope that his framing will be true and "out of winding," as the ornamental draughtsman who neglects or distorts these constructing forms expect that his drawing will be correct, or his ornament perfect. In this class the first elementary difficulties are to be mastered. The student then must be patient to overcome them here, so that if, in course of time, he seeks to obtain further instruction in the higher schools, he may not be found wanting in those qualities which can alone secure success; and all may be assured that if the time they are detained at elementary studies is or appears to be long, their progress will from this cause be more satisfactory and secure. The examples in this class which have been selected for them to copy have been selected for beauty of form, and many of them from the finest specimens of ancient ornament; they contain some of the choicest elements of beauty, such as elegance of line, proportion, and symmetry of parts with variety of detail, added to just and beautiful distribution of quantities; and their study will improve the sense of the beautiful, while they are fitted to give power of hand and correctness of eye.

Examples
for study
give an ap-
preciation of
the beautiful.

The end
aimed at in
these pre-
liminary
studies.

Finally, I may remind you, that, since learning to draw is acquiring a new language,—a new means of expressing our thoughts, and only a means,—there is a period when the inventive powers, the thoughts themselves, of such as continue to study with a view to becoming ornamentists, are to be called forth, stimulated, and directed; and in the higher schools of ornamental art, as well as in the Museum, the Library, and the Lectures of this Department at Marlborough House, these aids to invention will be found. In the Museum the student will see the best and choicest thoughts of others embodied and carried into actual execution. In the Library, and illustrated works therein, he will find the record and description, in the art language he has learnt, of those works which we are unable otherwise to possess; and he will do well to remember the remark of Sir Joshua Reynolds on this subject:—"Invention," says he, "is one of the great marks of genius; but if we consult experience we shall find, that it is by being conversant with the inventions of others we learn to invent, as by reading the thoughts of others we learn to think." Such acquaintance with other men's thoughts the Museum and Library are calculated to supply; and in the Lectures the Student will have explained to him the laws of harmony and combination, which are the grammar of this new language, and the principles which are to guide and direct the ornamentist in the application of his acquired art to the purposes of the manufacture, and the means, the processes, and the powers of the manufacturer; while in the class-rooms he will be aided and instructed in applying the knowledge he has acquired, and the thoughts which have been awakened and fostered, into actual practice.

Benefits of
art-know-
ledge.

All this, however, requires long and persevering labour. In regard to far higher things we are told, that it is "by a patient continuance in well-doing" we must "seek for glory and honour," and the same course is necessary as regards earthly emulation; and it is one of the great ex-

cellences of art, that, nourishing, as it does, the love of beauty, order, and perfection, it is so far the enemy of vice that he who would succeed in it must cultivate his mind, and strive to improve his general intelligence and information, making him at the same time a better workman, a better artist, a better member of society, and a better man.

Extract from MR. REDGRAVE'S Address of November 27, 1852.

"To arrive, however, at this valuable result, the training given to the student must not be of a desultory nature, but advance step by step in a defined course. We have no short cut to offer, but must endeavour to enforce that course which experience has shown to be attended with the best results; and, in any new directions wherein instruction is to be given, to proceed in the manner which general experience and full consideration shall point out as likely to prove most effectual. Believing that there is no royal road, we feel that what is good for the peer is good for the peasant also, in kind at least, if not in degree; what is proper for the artizan is proper also for his employer; and that no training less than that which tends to a perfect education of the eye to see, and a perfect subjection of the hand to execute what the eye perceives, can be right in us to adopt, or for you to seek to obtain.

"When we reflect upon what was formerly the mode of teaching drawing in our schools and seminaries, public as well as private,—to which perhaps many of you were subjected, as I myself was in my schools days,—you will be satisfied that the method then in vogue, and not yet entirely superseded, was not of a character to lead to the end I have just alluded to. It barely consisted in rudely imitating a few flimsy landscape-drawings in pencil or water-colours; when, if there is any traceable resemblance between the example and the pupil's copy, the master added '*a little touching up*' to make it pass muster at the Christmas holidays, when, duly mounted and enshrined in silver paper, it was sent in with the Christmas bill, as a peace offering to set against the amount of the 'drawing account,' imposing itself on the poor simple parents (ready enough to believe in the talent of their offspring) as a real gem, from the care and pains with which the jewel was mounted.

"But was this drawing?—was this the useful art I have attempted to describe? Proportion had no study,—the imitative faculties were hardly called into action,—the work had no reference to anything in nature; it was called a landscape, it is true, but it had been so emasculated and conventionalized by the master to bring it within the power of the pupil, and he, in his turn, copied it so unlike the original, and with so little thought of the *thing* represented, that when finished it had little in common with the heavens above or the earth beneath; and the pupil left school, of course, perfectly powerless to use drawing in after-life for any of the purposes I have described.

"Let me add, that the art teaching which I have just described was considered almost a luxury of education, an extra given only to the upper and middle classes, whilst it is now considered desirable to offer to all that intelligent instruction of which I previously pointed out the uses and advantages "

MR.
HOWSON'S
ADDRESS.

ADDRESS to the WORKING CLASSES by the Rev. J. S. HOWSON,
Principal of the Collegiate Institute, Liverpool.

It is perhaps not generally known that provision has lately been made for the teaching of Elementary Drawing in many of the National and other schools in Liverpool: and even if it is known, it is probable that the *working classes* may wish to learn something of the reasons for this arrangement, and of the advantages which are to be expected from teaching children to draw.

Foreign nations, and especially our neighbours and allies, the French, are much superior to the English in the style of many articles of manufacture,—and in some cases they beat us, in consequence, altogether out of the market. One reason of the superiority of foreign workmen is this—that *their eyes and hands are trained from an early age in drawing and design*. Arrangements for this purpose have existed for many years in the common schools of France and Germany; consequently the people of those countries have a better judgment than ourselves in many matters of taste, and designers from abroad are often employed in this country, when Englishmen would be employed, if they were better educated. Hence our Government has very properly established a system for spreading the knowledge and practice of drawing through our whole population; and it does not seem right that Liverpool should be slow in availing itself of the benefits now placed within its reach.

Perhaps the force of what has been said will be better felt, if I quote the words of a practical London silversmith on this subject:—*At present we seldom find an English workman who understands a drawing when placed before him—give him a ready-made article to copy, and he will do so tolerably well, showing he has the elements of good and sound workmanship in him; but place a drawing before him, and it is like talking to him in a strange language; he does not enter into the idea put before him. This arises from his never having learned to draw. On the continent, we believe, all workmen learn to draw; we have employed several foreigners, and never yet found one who did not well comprehend a drawing at first sight, and many of them draw and design themselves, but when they do not, they work out another's drawing with a good deal of original taste and delicacy.*

You may be inclined to say that this argument applies very well to such places as Manchester, Birmingham, and the Potteries, where great numbers of the people are employed in making and improving patterns,—but that it does not apply well to Liverpool, where there are hardly any manufactures at all. But surely joiners, masons, plasterers, and cabinetmakers are all the better, if they are *able to express on paper what they mean*. Unless they understand plans and drawings, they cannot execute correctly the orders which they receive; and unless they have some power of making outline sketches themselves, they are often at a loss how to guide their assistants. I have only enumerated two or three trades; but a little consideration will show that a knowledge of drawing is useful for almost any business in life.

But perhaps you will say that it is very difficult to learn to draw,—that it requires a great deal of time, and a great deal of talent. No doubt it is difficult to learn to draw very well; but this is no reason why we should not learn to draw as well as we can. It is not easy to learn to write very well; but nobody makes this an argument against learning to write as well as he can. Besides this, *writing is only one particular*

kind of drawing. It is not much more difficult to draw a square or an oblong than to write in running hand the figures which we call the letter A or the letter W. It is almost as easy to learn to draw a chair or a chest of drawers, as to learn to set down your own christian name and surname in real good handwriting.

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I have said that writing is only a particular kind of drawing. I might have said that *drawing is the clearest kind of writing.* A child can understand the pictures in a picture book, though he cannot read a word of the print. If you want to describe the shape of anything—a hat, or a basket, or a boat—the best way is to draw it, and then everybody will see what you mean. Besides this, *drawing is a universal language.* Other languages are different one from another; but this is the same for all the world. A great many languages are spoken in the countries with which the trade of this port is connected, and it requires much time and trouble to learn even one of them; but a man who can draw can write a language which is understood everywhere.

Other advantages may be expected from teaching children to draw. *It gives them a better use of their hands and their eyes.* It improves their handwriting. It causes them to notice many things that they never noticed before. It encourages a habit of neatness and order. It gives them *a taste for innocent amusement,* and may be the means hereafter of keeping them from a great deal of a harm. As a Christian Minister, I beg you seriously to consider this, as well as the other points which I have laid before you, and to remember that is a duty to cultivate every talent with which we may have been endowed.

Let no one persuade you that any attempt is made to force you to do what you do not like in this respect. Some of the friends of education in Liverpool have been labouring, with the help of Government to place these opportunities within your reach; and it rests with you to avail yourselves of the opportunities, or not, as you may be disposed. If you wish to know further particulars, you are advised to consult *the nearest National schoolmaster.* He will probably be able to give you all requisite information.

Collegiate Institution, Liverpool, July 1855.

EXTRACT from an ADDRESS by JOHN RUSKIN, Esq., to the Students of St. Martin's School of Art, on the 3rd April 1857.

MR.
RUSKIN'S
ADDRESS.

“ART enabled students to say and to see what they could not otherwise say or see, and it also enabled them to learn certain lessons which they could not otherwise learn.

“First, it enabled them to say things which they could not otherwise say. There were thousands of things in this world which they could not say unless they drew them. They might write long journals, they might write long descriptions; but if they could not draw they could not exhibit to others the forms of things, the aspects of places, or the effects of machines. If organic existence were required to be described, if they wanted to depict the most important facts connected with any country, they must be able to draw; and hundreds of other points of information might be required to be described, and yet such a description could not be given unless they had the power of expressing themselves by their pencils. In a hundred ways they could communicate information to other people by the pencil, which they could not do by any other means. And that was the way reading first became popular. The man to whom England owed so much to this day, whose skill and knowledge were so great, who was almost her best scholar, was induced to read his first book

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by the promise of his mother that she would give him one having beautiful pictures in it; and because of the beautiful pictures on the margin of the book King Alfred learned to read. In that way drawing was to this hour of enormous influence to the art of printing and of reading; and that especially because it was not so misleading. It was very difficult to get good literature, and bad reading hurt students two ways; it told them false things, and it wasted their time and faculties; and he was not altogether sure it was a greater certain advantage for people of a certain class of mind to know how to read than the contrary. He was not quite sure whether there were not agitations of mind, tumults of heart, waste of time, acquaintance with things which people should not know, excitement of feelings, and many other evils which might be set against the good of proper and serviceable books, which were not always of the popular taste. The greatest good was to be derived from the reading of one Book, which he hoped was, and would continue to be, of the popular taste. Some classes of books ought to be burned altogether. The power of expressing and the power of obtaining knowledge ought to be taught to every child, according to his powers of acquirement.

"He had said that drawing enabled them to say what they could not otherwise say; and he said, secondly, that drawing enabled them to see what they could not otherwise see. By drawing they actually obtained a power of the eye and a power of the mind wholly different from that known to any other discipline, and which only could be known by the experienced student, he only could know how the eye gained physical power by attention to delicate details. And that was one reason why delicate drawings had, above all others, been most prized, and that nicety of study made the eye see things and causes which it could not otherwise trace. But the main way in which they were led to see things which they could not otherwise see was owing to the tastes which such a mode of study gave to the mind. A person who had learned to draw well found something to interest him in the least thing and the farthest off thing, in the lowest thing and the humblest thing. The uneducated person in art went only to look at the fine streets and places, and thought all the streets and places in London ugly, except such as Regent-street, Belgrave-square, and the parks; but the educated person in art saw the really handsome part of London in the houses of the town, around Covent-garden, and so forth. Those who really knew about drawing knew that there was something about Covent-garden that was infinitely greater than was to be found in the great rows of streets or numbers of squares. In all the least and most despised things the educated artist took pleasure. It seemed intended by Providence that people should always be paying great attention to what they were about, and attention was always intensely rewarded,—above all, that attention which was paid to the smaller works of nature. It was a curious thing that in the smaller works of nature, though all were beautiful, the Creator more perfectly brought out their forms to our human 'instinct;' and He did so that we might learn to despise nothing. He had just been looking over some of the drawings of the students that were peculiarly accurate and peculiarly beautiful. Now, one of the great points in those drawings was that of defining a curve; and in nature the *least* creature had the curve *most* beautifully defined. The elephant's trunk was rough and unsightly; but look at the gnat's proboscis magnified to the size of an elephant's trunk, they would find no ugliness there. Let them look at any animalculæ magnified to the size of an elephant, and yet the more they were magnified the finer they looked. It was perfectly marvellous how the Creator manifested His power and wisdom in the smaller works of nature. They might depend upon it that there was a marvellous character about the smaller creatures of nature, and by studying that they would become sensible of

its value, even to the dust under their feet. And such a course of study would lead them to see larger things to greater advantage, and they might then look at Regent-street and the clouds with more benefit; the earth man could meddle with, but man could not meddle with the clouds. The earth was put under the power of man, and the noblest scenes of the earth were within the power of man. When they were bent upon travel, and visited, amongst other places, Switzerland, they would find that the loveliest rocks there were blasted down. He did not say that there were not still some grand places there which might be reached by painting; but with some most glorious and romantic spots at the foot of the Lake of Geneva man had meddled in the exercise of his power. Man could meddle with the earth; it was curious to notice with what ease and goodwill he could divide a lake or split a mountain. Luckily man could not always get to the clouds. There was one thing he could do, which God specially disliked to see him doing, that was to mix gunpowder smoke with them; but man could not split the clouds, as he had the most glorious mountains that could be looked at. And when they got wearied with the turmoil of the great metropolis, and when they got sick at heart—as he knew they sometimes would do, for the artist was more subjected to that than the members of other professions, but that brought with it its own compensation—when that feeling came over them, let them go to the bridges, look westward and catch the sun going down and the reflection on the river, and seeing the jagged masses of the houses, remember the verse of Jeremiah, and exclaim ‘Oh, thou that dwellest upon many waters, abundant in treasures, thine end is come, and the measure of thy covetousness.’ And when they saw the clouds rising out of the west, those clouds that were going far away, going to give shade to the weary traveller, and water to the thirsty land, and purification to the pestilential air, they might then think of the difference between man’s treasures in the city and God’s in the clouds. And then think of the verse that follows:—‘There is a multitude of waters in the heavens; He causeth the vapours to ascend from the end of the earth; He bringeth forth the winds out of his treasures.’ In that way drawing taught them to see what they would not otherwise have seen.

“And, in the third place, drawing taught them to learn what they would not otherwise have learned. Thus art was eminently the creation of the human part of them. Other creatures could do almost everything that man did. Man could read, and teach animals to know letters and characters, to read and to understand them. The lower animals could dig and build very well, as was exemplified by the beaver, the rat, and the bee, and they all knew that birds could sing very well. But he did not know any animal that could draw very well. Wonderful! it was a wonderful thing. Well, in proportion to the humanity of it, they might depend upon it, were the lessons they could gather from it. He did not know anything connected with drawing that had not something interesting about it.”

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